a quarterly on Jainology

Jain Journal

JAIN BHAWAN

CALCUTTA

VOL. IX APRIL 1975 NO. 4

Mahavir Jayanti Number

Rupees Two & Paise Fifty

All contributions, which must be type-written, and correspondence regarding contributions and book-reviews should be addressed to the Editor, Jain Journal, P-25 Kalakar Street, Calcutta-7.

For advertisement and subscription please write to the Secretary, Jain Bhawan, P-25 Kalakar Street, Calcutta-7. Subscription for one year : Rs. 5.00 ; for three years : Rs : 12.00. Foreign . Rs. 10.00 for one year.

Published by Moti Chand Bhura on behalf of Jain Bhawan from P-25 Kalakar Street and printed by him at The Technical & General Press, 17 Crooked Lane, Calcutta-1.

Editor : Ganesh Lalwani

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from our readers

I got today the October 74 issue of the *Jain Journal.* Congratulations for bringing out this beautiful and informative artistic homage to the Lord.

From the very first issue, the *Jain Journal* is an aesthetic and saidhantic journal and is an ornament to Jain Sahitya. The special numbers have been specially valuable.

—S. N. Mital

New Delhi

Accept my congratulations for bringing out the excellent issue of the *Jain Journal,* IX, 2, on the occasion of the 2500th Anniversary of the Nirvana of Lord Mahavira.

—Dr. B. N. Sharma

Keeper, National Museum, New Delhi

I have just received the 2500th Mahavira Nirvana Anniversary Number of the *Journal.* The lay out is very nice and I am particularly impressed by the lovely coloured picture of sculptured head on the front cover.

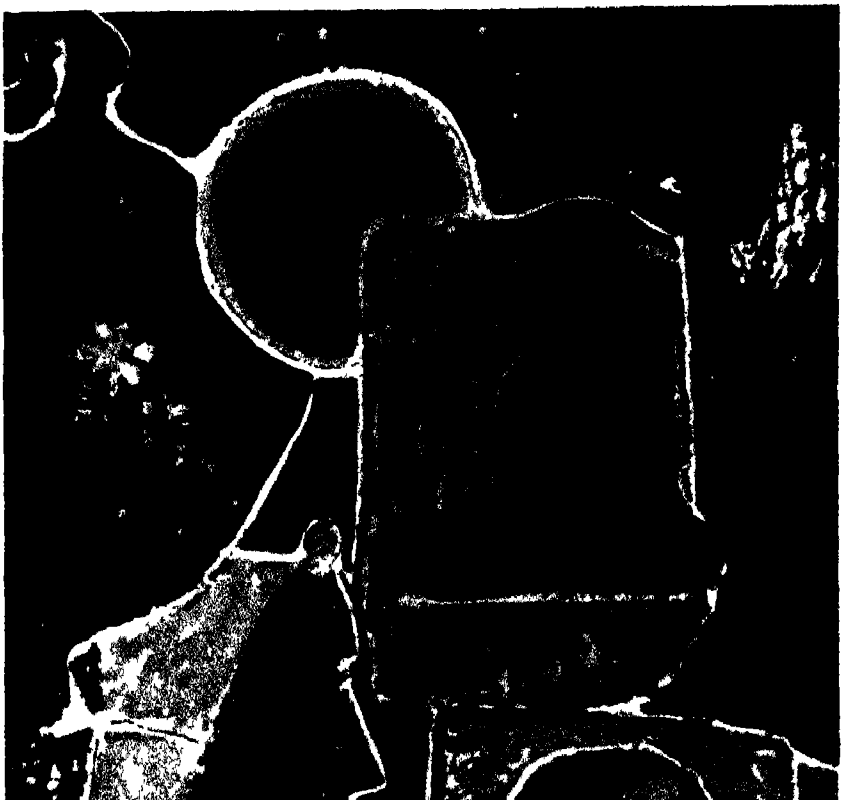
—Kiran Singh Nahar

Calcutta

Each issue of the *Jain Journal* is better than the other. The October 1974 issue is another feather to your cap. I read with great interest Mr. Dasgupta's article on 'Mahavira—An Epic of Serenity in Sculpture'.

—K. B. Jindal

Lucknow



Dipavali

Ganesh Lalwani

Dipavali

JYOTI PRASAD JAIN

The festivals of a people are the veritable symbols of its culture. India is a land of festivals. We do not find so many and so varied festivals in any other part of the world. The reason is obvious; no other country presents such a conglomeration of races, peoples, religions and cultures as this vast and most ancient land of ours. Hence there is no month of the year, which does not contain one or more important festivals connected with one or the other religions or communities inhabiting India

Nevertheless, there are some Indian festivals which are of a universal character, and *Dīpāvalī*, the Feast of Lamps, is certainly the most important of them all. It is celebrated by almost all the castes and communities of India, and not only in every corner of this country but also in the different countries of the far east, which once formed parts of Greater India.

The different religious sects at present are found associating the origin of this great festival to some one important event in the traditional history of their respective creeds. But these accounts are so conflicting and of such a legendary character that on their basis it is very difficult to fix the historicity of this ancient festival. Moreover, these different traditions when historically traced in literature and epigraphical records do not reach back beyond a few centuries.

This, however, is not the case with Jainism. In Jaina literature, inscriptions and art we are able to trace back the origin of *Dīpāvalī*, as associated with the most important event in the history of Jainism, right back to the early centuries of the Christian era. It is thus not only the oldest tradition but is also the most consistent and continuous one, and at the same time quite historical.

According to this tradition, Nirgrantha Jnatrputra Vardhamana Mahavira, the last Jaina Tirthankara and the greatest Apostle of *Ahimsā* in historical times attained *Nirvāna* on the beautiful island in the midst of the Lotus Tank outside the city of Pava in the modern province of Bihar, in the last watch of the night of the 14th day of the dark fortnight of the Indian month of Kartika, 2501 years ago (i.e. in October 527 B.C.). On this occasion many kings, chiefs of republican states, nobles, and the general public had assembled on that sacred spot. The funeral rites of the lord were performed and the great event of *Nirvāṇa* was celebrated with unprecedented enthusiasm. The people said, 'Since the light of intelligence is gone, let us make illumination of material matter.' Light is the symbol of knowledge. The omniscient Arhat had passed away. But the all illuminating knowledge that had continuously emanated from him for full thirty years had not ceased to exist. It was perpetuated in the minds of his true disciples and faithful followers. The ordinary lay humanity symbolised this perpetuation of divine knowledge in this Feast of Lamps celebrated annually on the day Lord Mahavira attained salvation, the everlasting and most blissful liberated state—*Mokṣa Lakṣmī*. Moreover, simultaneously with that great event his chief disciple, Gautama the Ganesa attained omniscience.

Mahavira's *Nirvāṇa* was not a death in the ordinary sense. He did not cease to exist. He, on the other hand had broken once for all the beginningless chain of births and deaths and the bondage of bodily existence. He had attained *Nirvāṇa*, the ultimate goal of spiritual advancement. His was the greatest and sublimest achievement that man, the noblest of all beings, could ever attain in his life. It was the great Festival of Death which killed death itself, annihilated matter and liberated the perfectest soul in its purest serenity which was to last for all time.

Hence, it was a true occasion for festivities and spiritual rejoicing. If it indicated the end of a great human career and bodily existence; it also marked the inaugration of an era of spiritual regeneration for the people who chose to follow the path of the Great Arhat. The people commemorated the event by instituting the Mahavira Nirvana Era

which by its use would keep the memory of the last Tirthankara and his *Nirvāṇa* ever fresh in their minds.

Even at present the Jainas, though a minor community are widespread all over the country and form an important part of the middle classes. But a perusal of the history of our country leaves no doubt that in the ancient and early mediaeval periods Jainism commanded a far great following which comprised of kings, chiefs, generals, nobles, ministers, merchants, artizans and peasants, almost all classes and castes of people. Its adherents were found not only in every part of the main land of this vast country, but also in the Indian colonies and Indianised kingdoms of the far east and the north-west. No wonder, therefore, that this great historical festival was adopted and continued to be celebrated by the whole of India, irrespective of caste or creed. In fact *Dīpāvalī* with its universal character is one of the most patent tributes paid by India and the Indian people to that Great Saviour of humanity, Lord Mahavira, the Noble Jina.

Social and Religious Conditions in Bhagavan Mahavira's Times

JYOTI PRASAD JAIN

Bhagavan Mahavira was the last in the series of twenty-four Tirthankaras or Jinas of the Sramana tradition. He attained *Nirvāṇa* in 527 B.C., at the age of seventy-two, thus living in the sixth century before the birth of Jesus Christ, an epoch-making age which is of tremendous significance in the history of mankind. The atmosphere of almost the entire civilized world was surcharged with an unprecedented intellectual awakening, speculative thinking and emotional fervour. A new era was being ushered in

In Greece, the Ionian philosophers were debating about the primordial constitutive principle of the universe and the great Pythagoras gave to the world his Doctrine of Harmony. China, in the same age, produced two very great men, Laotzu and Confucius; the former wrote his *Book of Nature*, the greatest classics of Taoism, and the latter propounded his celebrated *Golden Rule* In Persia, Zoroaster contributed the doctrine of the conflict between the forces of Light and Darkness, and in Mesopotamia, the prophet Moses was leading his flock back of Jehovah. India itself, in that period, saw the rise of, not one or two but dozens of, eminent thinkers, religious reformers and founders of philosophical systems.

As a matter of fact, for the Indian society, it was in many ways a period of transition, and the transformations that had begun taking place in the political, economic, social and religious spheres, had a far-reaching impact.

The Mahabharata War and the subsequent internecine warfare had dealt a shattering blow to the hegemony of the Vedic Ksatriyas, and their place was now being gradually taken by the scions of some of the surviving pre-Aryan regal families. The orthodox Vedicists considered them outside the pale and used for them derogatory terms like Ksatrabandhu and Vratya-Ksatriya, probably because most of these peoples were followers of the Sramanas. The kings of Magadha and the many

republican tribes of eastern Uttar Pradesh and Bihar belonged to this stock.

The powerful Vajjian confederacy of republican tribes, with its capital at Vaisali and the kingdoms of Magadha, Kosala, Vatsa and Avanti were the most important of the sixteen premier states that were in existence in that period. Of these, Magadha, under its ambitious and aggressive monarchs, Bimbisara and Ajatasatru, had already risen to the position of paramountcy, and, with its capital at Rajagrha, acted as the matrix and centre of one among the richest religious movements of the world.

In the field of polity, the tribal chieftain of old had now come to be more or less a real king who could deprive any commoner of his private property. The fast emerging institution of nobles and feudal landlords, who acted as intermediaries between the state and the tiller of the soil, contributed to the strengthening of monarchy. Certain democratic elements, however, were still in operation even in autocratic states, for example, the people had a voice in choosing the king who made certain promises at the time of his accession to the throne, acted on the advice of his ministers and on occasions referred to popular assemblies, the *Sabhā* and the *Samiti*. In the tribal republics, like those of the Licchavis, Mallas, Videhas and Sakyas, the democratic character of the Government was naturally more in evidence. Wars between neighbouring states were frequent, but the common people seldom suffered: loot, rapine, destruction and devastation do not appear to have been generally indulged in by the warring parties.

In the economic sphere, cultivation of land was the predominant occupation, but different handicrafts and cottage industries were also fast developing, and workers in different trades were organising themselves into distinct guilds. The specialisation, growth and spread of industry gave a boost to trade and commerce. Big caravans, laden with merchandise, went east and west and across deserts. Besides the big metropolises, like Vaisali, Rajagrha, Campa, Varanasi, Sravasti, Kausambi, Ujjain and Mathura, numerous trading centres had sprung up in different parts of the country, each possessing a considerable number of rich merchants, bankers and traders. The number of serfs and slaves also increased. Trade was free, determined by demand and supply and not hampered by state control. Coined money was replacing barter, bills of credit were not unknown, lending money on interest was considered legitimate, and the repayment of debt an honourable obligation. There was freedom of initiative and labour was in a large

measure mobile. In the countryside, life was simple, frugal and hardy, but in the cities, it was one of ease and luxury, pomp and show, with a fairly high standard of living. There were many who could afford to indulge in cultural and artistic pursuits. On the whole, people were generally happy, struggle of life had not yet become so hard; it was a surplus economy.

The political and economic inequalities had not, perhaps, yet become so galling as the social inequalities were. The influence and hold of the Brahmanas, as religious functionaries, over the bulk of the population, had increased so much that they began to arrogate status of 'the gods of earth'. Their growing exclusiveness led to a division of the entire society into more or less rigid, endogamous and exclusive caste and subcaste groups, based, not on aptitude, calling or vocation, but on the accident of birth. The aura of superiority and the position of supremacy of the Brahmanas were, however, not unquestioned, since the Ksatriya was still able to contest them with him at every step, even in the sphere of religion and scholarship. And, neither could afford to ignore or despise the Vaisya who held the purse-strings and was the main spring of the entire economy. The Sudra, with his numerous, and mostly endogamous, occupational subcaste groups was the vicitim of exploitation at the hands of the three privileged, and the so-called 'twice-born', castes. He was generally denied the facilities of decent living and even the benefits of active religion. There were also many, outside the pale of even this four-fold caste system, such as the Candalas, Antyajas, untouchables or outcastes, who enjoyed no civic rights and were little better than animals. Equally pitiable was the fate of the slaves, of both the sexes, who were bought and sold like chattles in open market. As soon as one happened to become a slave, he lost his caste and identity, ceased to possess any civic or legal rights, and was the sole property of his master who could do anything to him. The institution of slavery was one of the social ills against which Bhagavan Mahavira raised his voice and which he succeeded in eradicating from the society.

With the growth of autocratic monarchies, feudalism, trade and industry and, above all, of the rigidity of the caste system, the status, position and lot of the woman, in home and society, deteriorated. Encouragement to polygamous tendency, particularly in the Brahmanical section, further contributed to her degradation. The Vratya-Ksatriyas of the republican tribes, however, appear to have been generally monogamous, as were Mahavira's grandfather, father and several other kinsmen and relatives. Man was the head of the family. He had the right to dispose of his property as he liked, and could deprive the daughters and widows

of their inheritance. A widow had no legal right to her husband's estate except that of mere subsistence. Marriage was widely and acutely diffused, had assumed the form of sacrament, and was generally arranged by the guardians of the parties concerned. People preferred to marry in the caste and, if possible, with the daughter of the maternal uncle. However, inter-caste unions, or those of choice, were not rare. Extra-maritorial relations were looked down upon, but those who could afford could keep concubines. The institution of courtesans was very much in evidence. Some of them were very rich and highly accomplished, and commanded the respect of the gentry and the royalty.

The Brahmana priest was trying to bind the householder's life in a series of rites, ceremonies and sacraments, which commenced even before the conception of the child and covered his entire life from birth to death, even beyond it. No doubt, only a section of the people conformed to these rules and regulations. Popular festivities and very diffused celebrations tended to make life gay. In spite of the Brahmana, society had not yet become static; it was rather in a state of transition, and was still characterised by a healthy catholicity, tolerance, charity and generosity, and loved to honour the good, the wise and the brave.

In fact, in no other age and country do we find diffused among all classes of people as earnest a spirit of enquiry, so impartial and deep a respect for all who came forward as teachers, however contradictory their doctrines might be.

The pundits of the orthodox section of the Vedicists were giving final shape to the Vedic texts, the *Saṃhitās*, and writing abstruse commentaries on them which tended to make the sacrificial ritual very elaborate, complicated and rigid. The simple chanters of sacred hymns of early Vedic times had now formed themselves into an organised and powerful class of religious functionaries who succeeded in creating in the popular mind the impression that a suitable combination of rites, priests and objects of sacrifice had the magical power of producing the desired effect. The fruit usually sought after was no spiritual benefit or moral edification, but some worldly gain, such as the increase in fame, power or pelf of the sacrificer, the birth of a son to him, or the destruction of his enemies. Thanks to the efforts of Tirthankaras Aristanemi and Parsva, who pioneered the movement for the revival of Sramana Dharma in the later Vedic age, sacrifices had gradually become much less frequent as well as much less bloody. The core of the *Smṛtis* (law-books) was being framed and a strict adherence to the four-caste system and the four-stages of a man's life was being emphasised.

There was, however, a strong section led mainly by the Ksatriyas who vehemently opposed Vedic ritualism and animal sacrifices on the basis of the Vedic tradition itself, in which they began to seek the seeds of spiritualism and evolved the mystic philosophy of the *Upaniṣads*. The so-called six schools of Brahmanical philosophy, as also the atheistic materialism of the Carvaka, saw their rise about this time. Then, there were large sections of backward and ignorant people who indulged in the propitiation or worship of local deities, ghosts, spirits and demons and in diverse superstitions.

Another important current of Indian thought and culture, the Sramana, did not recognise the authority of the *Vedas*, the superior status of the Brahmana and the *Varṇāśrama* (caste-stage) system. With non-violence and renunciation as its keynotes, it laid emphasis on personal moral uplift, ethical conduct and spiritual behaviour. In the Sramana fold, people were eagerly expecting the appearance of the last Tirthankara, on the basis of a traditional belief. The result was that dozens of religious preachers roamed about, each enlisting followers and claiming for himself that honour. As many as 63 or 363 different shades of philosophy are said to have been prevailing at that time, which may be grouped into several broad heads, viz., materialism, scepticism, formalism, fatalism, eternalism, the doctrine of action and the doctrine of non-action. The more important of the Sramana teachers of that age were Purana Kassapa, Ajita Kesakambalin, Pakudha Katyayana, Sanjaya Velathiputta, Makkhali Gosala (the founder of the Ajivika sect), Gautama the Buddha who founded Buddhism, and Nigantha Nataputta Bhagavan Mahavira who revived and reformed the creed of the ancient Jinas or Sramana Tirthankaras and reorganised the four-fold order of monks, nuns, laymen and lay-women. He sought to remove the prevailing inequalities and disparities, philosophical, social and economic, by advocating his rational philosophy of anekantic *Syādvāda* and his doctrines of *Ahimsā*, renunciation, equality of all souls and pragmatic optimism. The religious movement of the sixth century B.C. met the challenges of the age squarely and appears to have been a profound one

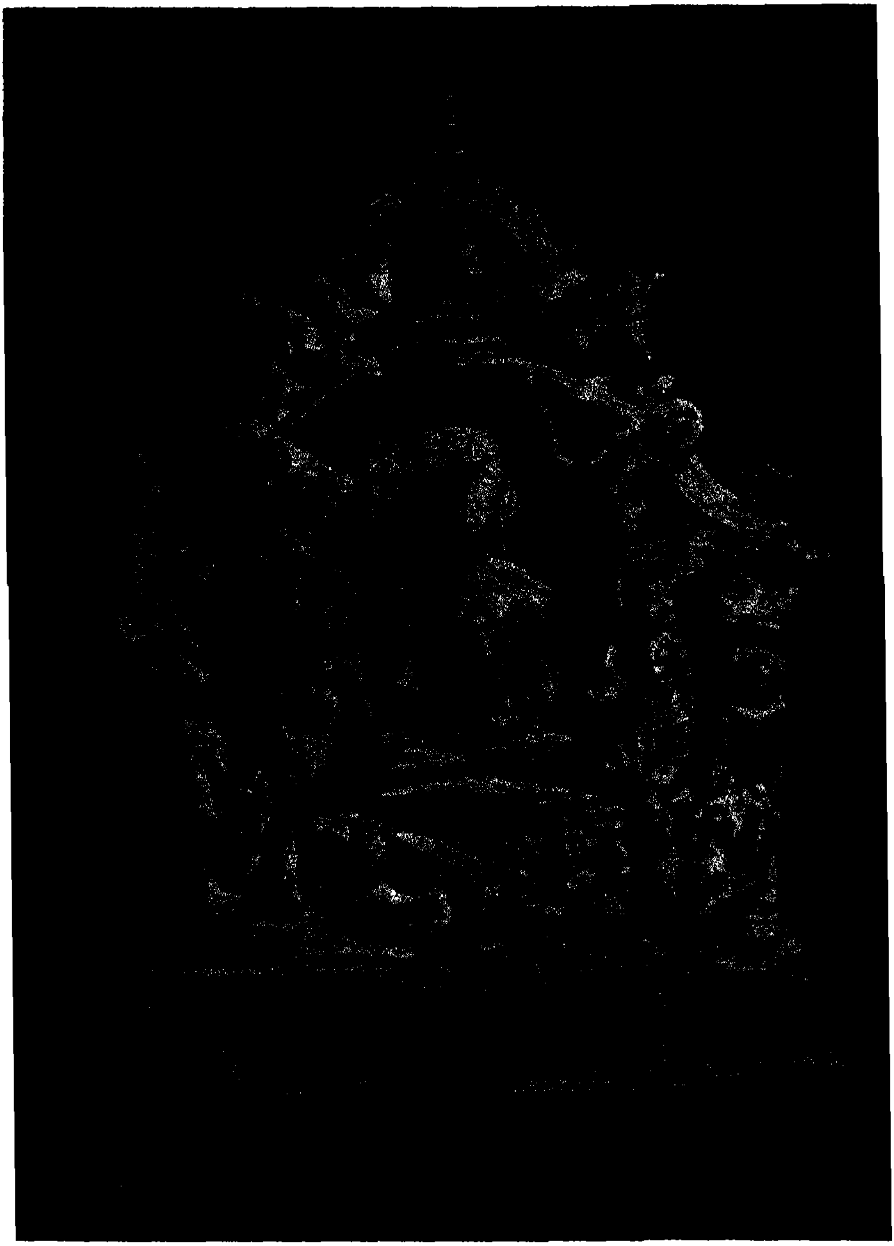


Plate 1

Adinatha, Cedi, 1056 A.D.



Plate 2

Covisi of Adinatha,
Calukya
9-10th Century A.D.

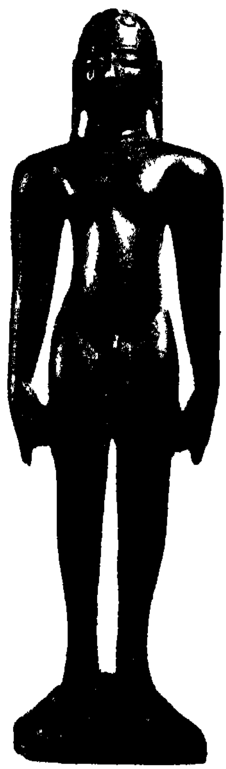


Plate 3

Tirthankara
Calukya
C. 13th Century A.D.



Plate 4

Ambika, Calukya, C. 12th Century A.D.



Plate 5

Padmavati, Paramara, C.12th Century A.D.

Some Jaina Bronzes in the National Museum, New Delhi

B. N. SHARMA

The National Museum, New Delhi, has acquired some Jaina bronzes during the last few years. Besides being iconographically important, they are also quite interesting for the study of Jaina art in Central India and the Deccan during the mediaeval period. These unpublished bronzes are being discussed briefly in the following pages.

The most important and unique image is that of Adinatha or Rsabhanatha, the first Tirthankara of the Jainas (No. 70.42; ht. 29cms.; pl. 1). He is seated cross-legged in *dhyāna-mudrā* (meditation) on a lion-throne *simhāsana*). His hair is dressed upwards and the locks are trailing on the shoulders. His downcast eyes are robed in spiritual ecstasy. He bears a *śrivatsa* mark on the chest. The lotus-halo behind the head of the Divine Master is flanked by a garland-holding Vidyadhara and an elephant-rider; and a divine musician is shown at the top above, beating the drum in great joy to announce the achievement of *kaivalya* by the Tirthankara.

But the most interesting feature in this image is that Adinatha, besides being flanked by an attendant, has also the images of Bharata and Bahubali, his two sons, standing in *kāyotsarga*-pose, on his right and left sides respectively (see for details the *Ādi Purāṇa*). No such bronze image is known to us in the realm of Jaina iconography. And probably the only known example in stone sculpture (c.11th century A.D.) showing Adinatha flanked by his two sons, Bharata and Bahubali, in similar fashion, can be seen on a lintel of a building at Bilhari (about 12 miles from Katni), once a flourishing centre of Cedi art in Madhya Pradesh.

In the present image of Adinatha, the cow-faced attendant Yaksa Gomukha is seated at ease (*sukhāsana*) on a cushioned seat wearing a necklace and the lower garment. He holds in his right hand a cup and probably an axe in the left. His mount is absent. His consort Yaksi Cakresvari is four-armed and is depicted riding on her *vāhana* Garuda.

In her upper hands she carries discs; the lower right in *abhaya-mudrā* and the corresponding left has a conch. Garuda seated in *āliḍha-pose* is supporting her with her hands.[1] The figures wear some of the quaint jewellery of the period.

The pedestal bears a dated inscription of V.S. 1114 (1056 A.D.), which records that it was installed by Abhaya Sakarsala and Kanka, the father and son respectively: *samvat 1114 sudi 11 abhaya sakarsalah tata sutah kankāh*. The figures hovering in the sky and those flanking Adinatha have typical haloes behind their heads. Besides this, the schematic folds in the lower garments of some of the figures remind us of the similarity with many sculptures executed during the Cedi period at Bheraghat, Tripuri, Bilhari and other places. This image thus appears to have been fashioned during the Cedi period in early 11th century A.D. It is also apparent that the depiction of Adinatha with Bharata and Bahubali was probably confined only to the Cedi area, as such images are not known from other parts of the country.

A *covisī* of Adinatha is another important image (No. 74. 290; ht. 25.5 cms., pl. 2). A *covisī* (Gujarati) is a *caturviṁśati* (*-pata*), i.e., a group of twenty-four Jaina Tirthankaras, with the main image in the centre and the remaining twenty-three figures depicted on the two sides and above of the central figure. A number of such images have been found from different parts of India. In the present image, the main deity is Adinatha, the first Tirthankara, seated in *dhyāna-mudrā* on a lion throne. In almost all the images of Adinatha, his locks of hair are shown flowing on the shoulders.[2] But in absence of this particular feature in this image, his identification with Adinatha can be safely suggested by the presence of his cognizance, the couchant bull, shown on the left side of his *tri-ratha* pedestal. Suparsvanatha and Parsvanatha are shown near his knees, along with other twenty-one Tirthankaras inside the niches, on his both sides and above. A *pūrṇa-ghata* and two swans are also depicted in the upper most niche along with the two Tirthankaras of the same group. The pedestal in front shows a banana tree with two miniature figures, probably representing the *śāsanadevatās* of Adinatha, while on the extreme ends are carved the figures of the donor and his wife in reverential attitude. The back side of this damaged image bears

[1] See for details U.P. Shah, Iconography of Cakresvari, the Yaksi of Rsabhanatha, *Journal of the Oriental Institute*, Baroda, XX, 3, pp. 280-313.

[2] A. K. Coomaraswamy (*Catalogue of the Collections in the Museum of Fine Arts*, Boston, 1923, p. 86, pl. XLIII) and B. C. Bhattacharya (*The Jaina Iconography*, Lahore, 1939, frontispiece) have wrongly identified the images of Rsabhanatha with Mahavira, the twenty-fourth Tirthankara.

a dedicatory Canarese inscription. On stylistic grounds, the image belongs to Calukya period, 9th-10th century A.D.

The bronze image of an unidentified Tirthankara is an example of late Calukya period, c. 13th century A.D (No. 64.444; ht. 20.5 cms.; pl. 3). The great master is shown standing in all his sublimity in *kāyotsarga*-pose with his hands hanging along the sides. His hair is arranged in spiral curls. His calm and serene face, elongated ears, long hanging arms, youthful body with broad shoulders and nudity are some of the worth-noticing features in this image. Like almost all the images of Tirthankaras from South India and the Deccan, the *śrīvatsa* mark is absent in this icon also. It will be interesting to observe that this particular mark, which has also been referred to by Varahamihira (*Bṛhat-saṁhitā*, 58.45) is invariably depicted on the chest of a Tirthankara image from North India. As the symbol of the deity is not depicted, it is not possible to identify the Tirthankara.

Ambika, the Yaksini of Tirthankara Neminatha, is regarded as one of the most important Jaina goddesses. She is generally identified by a bunch of mangoes in her one hand and a child in the other. Her vehicle is a lion. An image of the goddess from Karnataka shows her standing in treflex-pose on a lotus under a mango tree ladden with fruits (No. 74.127; ht. 17.5 cms.; pl. 4). Her hair is beautifully arranged in *dhammilla* fashion and she wears ear-ornaments, necklace and a diaphanous *sādī* secured with a girdle. She holds a bunch of mangoes in her right hand, while the left forearm is damaged. The goddess is flanked by her two sons, who are mentioned in the *Srī-Purāṇa* as Subhainkara and Prabhainkara. Her son on the right side rides on a lion, the *vāhana* of the goddess, as also shown in almost a contemporary bronze image from Karnataka presently exhibited in the Los Angeles County Museum of Art, Los Angeles (No. 72.1.12; ht. 24.8 cms.).[3] An image of Neminatha in meditation is shown above the goddess as also shown in the sculptures of this variety from different parts of India.[4] The elaborately carved back-frame of the image datable to the Calukya period c. 12th century A.D. is supported on decorated pillars.

[3] P. Pal, *The Sacred and Secular in Indian Art*, Los Angeles, 1974, fig. 26; *The Arts of India and Nepal: The Nasli and Alice Heeramaneck Collection*, Boston, 1966, P. 92, fig. 101.

[4] Rene-Yvon Lefebvre d' Argence and Terese Tse, *Indian & South-East Asian Stone Sculptures from the Avery Brundage Collection*, San Francisco, 1969 p. 56, pl. 63; J. Leroy Davidson, *Art of Indian Subcontinent from Los Angeles Collections*, Los Angeles, 1968, p. 30, fig. 36 and p. 66, fig. 91.

An image of Padmavati, the Yaksini of Parsvanatha, probably hailing from the Malwa region shows her seated on a cushioned seat resting on her mount cobra with its hood raised in front (No. 74.282; ht. 17 cms.; pl. 5). The two-armed goddess with nine hoods of a cobra above her head, carries a fruit in her right hand and a snake in the left. She wears a *karaṇḍa-mukuta*, circular ear-rings, necklace, *sāḍī*, etc.[5] The broad face with a prominent chin, rendering of the bodily contours, and the typically decorated back-frame suggest the hand of a Paramara artist of c. 12th century A.D.

Dr U.P. Shah has published a four-armed sculpture of Padmavati(?) from Nalanda showing the goddess seated under the canopy of a five-hooded serpent.[6] Her attributes also slightly differ from the bronze image of the *Devī* mentioned above. But in none of these images, the figure of a Tirthankara (Parsvanatha) is shown above the hoods of the serpent, which we generally find in the images of the Yaksis of the Jaina pantheon.

Photographs : Courtesy National Museum, New Delhi. These have been nicely prepared by Sri N. Shah.

[5] A. K. Bhattacharya, An Introduction to the Iconography of the Jaina Goddess Padmavati, *Muni Jinavijay Abhinandan Granth*, Jaipur, 1971, pp. 218-229.
[6] U.P Shah, *Studies in Jaina Art*, Varanasi, 1955, pl. XV, fig. 41.

Moksa In Jainism

PREM CHAND JAIN

The idea of release of the soul from the wheel of *Samsāra* was common in Indian philosophy except with the Carvakas. Philosophy was not merely an academic persuit but it had a practical aim of the attainment of *Mokṣa*. The ancient Indians did not stop at the discovery of truth but strove to realize it in their own experiences. They followed up *Tattvajñāna* by strenuous efforts to attain *Mokṣa* or liberation.[1]

But the conception of *Mokṣa* was not in the spirit of the Vedic Aryans as they were profoundly interested in the happiness in this life. The *Ṛgveda-samhitās* largely present the invocations of the gods for the promotion of happiness in this life. Awareness of emancipation as such is not patent in the earliest recorded expressions in the *Vedas*. *Mokṣa* as a release from the wheel of *Samsāra*, and its positive aspect as oneness with the Highest, was becoming gradually clear in the *Upaniṣads*. In *Chāndogya Upaniṣad* it is still not clear. *The Bṛhadāraṇyaka Upaniṣad* describes the release as freedom from death, day or night, of waxing and waning of the moon.[2] In the later *Upaniṣads* like the *Maitrāyaṇī* we find new ideas 'jolting against old ones'.[3]

It is therefore, possible to say that the conception of *Mokṣa* or release from the bonds of empirical life is primarily pre-Aryan. It was prevalent in India before the Aryans settled here. Indian philosophy is the synthesis of two currents of thought, the Aryan and the pre-Aryan. The Jaina and the Buddhist thought were original and pre-Aryan. They were assimilated in the subsequent Hindu philosophy through the *Upaniṣads*. The Dravidian contribution to the development of Indian philosophy was no less important. The influence of forest life, the emergence of female gods and the conception of *Avatāra* were largely due to the Dravidian influence.[4] And so was the conception of *Mokṣa* brought from the pre-Aryan thought and developed in the *Upaniṣads* and subsequent philosophy.

[1] Hiriyanna: *Outline of Indian Philosophy*, p. 18.

[2] *Brhadaranyaka Upanisad*, III. i. 3.

[3] *Encyclopaedia of Religion and Ethics*, Vol I, p. 770.

[4] *History of Philosophy* (Eastern): edt. by Radhakrishnan, S., Ch. I.

Jaina religion is very ancient and pre-Aryan. It prevailed even before Parsva and Vardhamana, the last two Tirthankaras. The *Yajurveda* mentions Rsabha, Ajita and Aristanemi as Tirthankaras. Jainism reflects the cosmology and anthropology of a much older pre-Aryan upper class of North-Eastern India.[5] Jacobi has traced Jainism to early primitive currents of metaphysical speculation.[6]

Mokṣa in Jainism:

For a Jaina, the highest ideal is *Mokṣa*, freedom from the wheel of *Samsāra*. It is to be attained through right intuition, right knowledge and right conduct.[7]

The idea of the soul has occupied an important position in Jaina philosophy. The existence of the soul is a presupposition and proofs are not necessary. From the noumenal point of view (*Niścaya Naya*) the soul is pure and perfect. It is pure consciousness. It is characterised by *Upayoga*, the psychic force which may be translated as horme. It is simple and formless. It has the tendency to go upwards.[8] *Pañcāstikāya-sāra* describes the *Ātman* as the agent of its own *Bhāvas*.[9] As a potter considers himself as a maker and enjoyer of clay pot, so from the practical point of view, the mundane soul is said to be the doer and enjoyer of sense objects.[10]

Due to the activity, the soul gets entagled in the wheel of *Samsāra*. This process of entaglement is beginningless but has an end. The soul gets entagled in the *Samsāra* and embodied through the operation of *Karma*. It gets various forms due to the materially caused conditions (*Upādhi*), and is involved in the cycle of birth and death.

But the Jainas believe in the inherent capacity of the soul for self-realization. The deliverance of the soul from this wheel of *Samsāra* is possible by voluntary efforts on the part of the individuals. The veil of *Karma* has to be removed. This is possible when the individual soul makes efforts to stop the influx of *Karma* by (*Samvara*) and remove the accumulated *Karma* by *Nirjarā*. When all the obstacles are removed the soul becomes pure and perfect and free from the wheel of *Samsāra*. Being free, with its upward motion, it attains liberation or *mokṣa*.

5 Zimmer, H., *Philosophies of India*, Vol. I, p. 287
6 Jacobi, Hermann, *Studies in Jainism*.
7 *Tattvartha-Sutra*, I. i.
8 *Dravyasamgraha*, 8, 9.
9 *Pancastikayasara*, 6.28.
10 *Ibid.*, 27; and *Samayasara*, 124.

However the journey of the soul to freedom is long and arduous because the removal of *Karma* involves a long moral and spiritual discipline. The journey has to be through fourteen stages of self-realization called *Guṇasthāna*. The soul has gradually to remove the five conditions of bondage : *Mithyātva* (perversity), *Avirati*, (lack of control), *Pramāda* (spiritual inertia), *Kaṣāya* (passion) and *Triyoga* (three fold activity of body, speech and mind). In the highest stage of spiritual realization, the soul reaches the stage of perfection and omniscience. This is the consummation of the struggle.

Radhakrishnan says that it is not possible to give a positive description of the liberated soul. "The state of perfection is passively described as freedom from action and desires, a stage of utter and absolute quiescence."[11] It is a state of unaffected peace since energy of past *Karma* is extinguished. In this state, the soul is 'itself' and no other. It is the perfect liberation. Zimmer says that, after its pilgrimage of innumerable existences in the various inferior stratifications, the life monad rises to the cranial zone of the microscopic being purged of the weight of the subtle karmic particles that formerly held it down. Nothing can happen to it any more; for it has put aside the traits of ignorance, those heavy veils of individuality that are the precipitating causes of biographical events. In the higher stage of perfection "the individuality, the masks, the formal personal features are destilled away. Sterilized of colouring, flavour and weight, the sublime crystals now are absolutely pure-like the drops of rain that descend from a clear sky, tasteless and emasculate."[12]

This state is the Siddha state. The liberated soul has no empirical adjuncts. It is neither long nor small, nor black nor blue, nor bitter nor pungent. It is without body and without rebirth. It perceives all and it knows. There is no analogy to describe the condition of the liberated soul. It is the state in which there is freedom from action and desire, a state of rest, a passionless inaffable peace. However in terms of positive description, we are told that the liberated state has infinite consciousness, pure understanding, absolute freedom and eternal bliss.[13] It lives in this state for eternity. The freed soul has beginning but no end, while the soul in the *Samsāra* has no biginning but an end of that state in its

[11] Radhakrishnan, S., *Indian Philosophy*, Vol. I, p. 333.

[12] Zimmer, H., *Philosophies of India*, p. 260.

[13] *S. B.E*, XXII, p. 54.

freedom.[14] From the noumenal point of view the freed soul is the absolutely unconditioned.[15] It is beyond the causality.[16]

It is difficult to give a clear and graphic description of the liberated soul, as language is an inadequate instrument for such description. Attempts have, therefore, been made in various ways to present a picture of the state of *Mokṣa* in different systems in Indian philosophy. The Buddhists have been inclined to give a negative description as the extinction of every trace of individuality. It is state of nothingness, but some Buddhists have repudiated the negative conception of the liberated state, *Nirvāṇa*. The Madhyamikas consider this stage as inexpressible. *Nirvāṇa* is not an end (*Bhava*) or *Abhāva* (Noneness). It is abandonment of all such considerations of the real. The Madhyamika conception of *Nirvāṇa* comes very close to the Advaita notion of *Mukti* as *Brahmabhāva* *Nirvāṇa* is the transcendent life of the spirit.[17] But *Mokṣa* according to the Advaita, is absolutely unconditioned and is characterised by infinite bliss. But for the Madhyamika's, *Nirvāna* is inexpressible and can not be identified with the good or bliss. According to the Naiyayikas, *Mokṣa* is a state of pure existence to which a liberated soul attains and is compared to a dreamless sleep. The critic feels that the *Mokṣa* of the Naiyayikas is a word without meaning, sleep without dream is a state of torpor, and we may as well say that a stone is enjoying supreme felicity in a sound sleep without disturbing dreams.[18] For the Samkhya salvation is phenomenal as bondage does not belong to the *Puruṣa*. When *Puruṣa* is free from the defilement of *Prakṛti*, it passes beyond the bondage of the *Guṇas* and shines forth in its pure intelligence. There is no bliss nor happiness in the state of *Mukti* as all feeling belongs to *Prakṛti*. Jaimini and Sabara did not face the problem of ultimate release. For Prabhakara, *Mokṣa* is a state in which there is absolute cessation of all *Dharmas*. It is a simple natural form of the soul. Kumarila states that it is a state of *Ātman* in itself free from all pain. Some refer it as a bliss of *Ātman*. For Samkara *Mokṣa* is a state of direct realization of some thing which existed from eternity when the limitations are removed the soul is liberated. It is the state of absolute peace and eternal bliss. When *Avidyā* vanishes, the true soul stands self-revealed, free from the impurities, as the star shines in a cloudless night.[19] The nature of the liberated soul is a state of

[14] *Pancastikayasara*, 36.
[15] *Ibid.*, 176.
[16] *Dravyasamgraha*, 39-40.
[17] Murti, T.R.V., *The Central Philosophy of Buddhism*, p. 275.
[18] Radhakrishnan, S., *Indian Philosophy*, Vol. II, p. 152.
[19] Samkara's *Bhasya*, I. i. 4 and I.3.19.

oneness with Brahman.[20] *Mokṣa* is described negatively as the state of freedom where there is neither day nor night, where the stream of time has stopped and where the sun and the stars are no longer seen.[21]

The state of perfection or *Mokṣa* need not be attained only after shedding off this bodily existence. It is possible to attain such a state in this life also. The conception of *Jīvanmukta* has, therefore, played an important part in the ancient thought. Samkara admits the possibility of *Kramamukti* (gradual liberation) he says that the meditation of '*Aum*' leads one to the Brahmaloka where one gradually attains perfect knowledge.[22] He also admits the possibility of perfection and freedom from pain even in this life. As the potters wheel continues for a time to revolve even after the vessel has been completed, so also life continues even after liberation for some time, in this stage the perfect being does not acquire new *Karma*. The Buddhists have also made a distinction between *Upādhiśeṣa Nirvāṇa* and *Anupādhiśeṣa Nirvāṇa*. The former comes nearer to the conception of *Jīvanmukti*. Similarly the distinction corresponds to *Nirvāṇa* and *Parinirvāṇa*. In the state of *Upādhiśeṣa Nirvāṇa*, there is the total cessation of ignorance and of passions, though the body and the mind continue the function but without passions.[23] This state corresponds to the *Jīvanmukti* of Samkhya and the Vedanta. The Buddha after his enlightenment is a representative example. The Mahayanists added one more type of *Nirvāṇa* in *Apratiṣthita Nirvāṇa*, the state of Bodhisattva who does not accept the final release although he is entitled for it. He decides to serve humanity out of compassion.

According to the Jainas in the thirteenth stage of *Guṇasthāna* called *Sayoga Kevalī* all the passions and the four types of *Ghāti Karmas* are destroyed. One is free from the bondage of *Mithyātva*, *Pramāda* and passions. However it is not free from *Yoga* and empirical activity and is still not free from embodied existence, as the four types of non-obscuring *Karmas* like *Vedanīya* which produces feeling; *Āyu* which determines the physical structure and the *gotra* responsible for one's status in life, are still operating. One is not free from bodily existence, because the *Āyu Karma* is still to be exhausted. But there is no influx of *Karma*. In this stage we find omniscient beings like the Tirthankaras, the Ganadharas and the Samanya Kevalins. They attain the enlightenment, but still live in this world, preaching the truth that they have seen.

[20] *Ibid.*
[21] *Ibid.*, I.39.
[22] *Ibid.*, I.39; 2.13.
[23] *Madhyamika Karika Vrtti*, p. 519.

This stage may be compared to the *Jīvanmukti* described by the Samkhya and Vedanta systems of thought. It is like the *Upādhiśeṣa Nirvāṇa* of the Buddhists. It may also be likened to the *Apratiṣṭhita Nirvāṇa* of the Mahayanists. Such a perfect being may appear to be active in this world in many ways, yet, at root, he is inactive. He is like a man assisting a magician in a magical show, knowing that all that is shown is merely an illusion of the senses. He is unaffected by all that happens.[24] When Gautama, the Buddha attained enlightenment, he wanted his enlightenment not to be known to others. But Brahma inspired the Buddha to be the teacher of mankind. This is the stage of *Sayoga Kevalī* or *Jivanmukta*. So did the Tirthankaras, Ganadharas and Samanya Kevalins preach the sublime knowledge to the people of this world. Zimmer compares this attitude of the Kevalins to the function of a lamp. Just as the lamp lights the room and still remains unconcerned with what is going on in the room, so the self enacts the role of 'lighting the phenomenal expersonality solely for the maintenance of the body, not for pursuit of any good, any gratification of the senses or any kindly goal.[25]

In the fourteenth stage of *Guṇasthāna* called *Ayoga Kevalī*, the self has attained peaceful perfection. The influx of *Karma* is completely stopped and the self is freed from all karmic dust.[26] This state lasts only for a period of time required to pronounce five Syllables. At the end of this period the soul attains disembodied liberation. Being now free, with its upward motion the soul attains the liberation or *Mokṣa*.

The liberated souls live in perfect peace and purity in Siddhasila which is the abode of the omniscient souls. In the *Tiloyapaṇṇatti* we get the description of the Siddhasila which is also called the *Mokṣasthāna* or *Nirvāṇasthāna*. These freed souls enjoy a kind of interpenetrating existence on account of their oneness of status. Their soul substance has a special power by which an infinity of souls could exist without mutual exclusion. The identity of soul is determined by the living rhythm retaining the form of the last physical life and by the knowledge of the past.[27]

The pure and perfect souls live in enternal bliss. But they do not lose their identity as the Vedantin would emphasise. In the eighth *Khaṇḍa* of the *Chāndogya Upaniṣad* it is said that when a man departs hence his

24 *Vedantasara*, 219.
25 Zimmer, H., *Philosophies of India*, p. 446.
26 *Gommatasara, Jivakanda.*
27 Radhakrishnan, S., *Indian Philosophy*, Vol. I, p. 333.

speech is merged in air and, his breath in fire which in the highest being is *Sat*. In the eleventh *Khaṇḍa* also we read that when the body withers and dies and the living self leaves it, the living self dies not. Jacobi says that here we come nearer to the concept of the soul. It differs from the Jaina concept in that the soul, here does not possess a permanent personality, for in *Mukti* the *Jiva* is merged in Brahman and its individuality, lost. For the Jaina, the souls live in their eternal existences without losing their identity. McTaggart's analogy of college of selves, would appear to be apter, although what type of spiritual unity there is in *Mokṣa* in Jainism, we cannot say. McTaggart speaks of the unity of the absolute as that of a society. "All the selves are perfect, and if an opponent should remind me of the imperfections of all the lives of all of us, I should point that every self is in reality eternal."[28] The conception of the liberated soul and the abode of the souls in Siddhasila where they live with all their identity, is a logical possibility and psychologically significant.

[28] Prinle-Pattison (A. Seth.), *Idea of God*, 2nd ed., XX, p. 391.

Tamil Poetess Auvai

RAMA KANT JAIN

In January 1968 on the occasion of the second International Tamil Conference ten life size statues of stone were set up at the sea shore in Madras to pay tribute to the great savants of Tamil literature and Tamil land. Of them, one in a standing posture is of an old lady holding a stick in her right hand as a support and a *suvadi* (a book of palm-leaves) in her left hand. The icon bears an inscription indicating that it is of Auvai an old lady who lived in *circa* first century B.C. and who has been held in high esteem by the Tamilians. According to Tamil scholar Sri R. Sourirajan, Auvaiyar was a noble lady and a poetess belonging to the Sangam period of Tamil literature who used to guide persons in matters of moral code of conduct.

An authentic and detailed biography of this noble soul is still to be found out. She finds mention in Tamil folk lore. The scholars are, however, of the view that there were perhaps three renowned ladies of the name of Auvaiyar in ancient Tamilnadu. Of them, one had composed the *Attichchudi* a famous work on ethics, the other lived in *circa* 130 A.D., and the third was the eldest of the four sisters of Thiruvalluvar the renowned writer of the *Thirukural*, a sacred book of the Tamilians.

According to the legends, Auvai was a princess who for some reason did not marry and remained maiden throughout her life. She renounced the worldly pleasures and lived a very simple life. She wandered from one place to another to preach the real way of life. The well-being of others was the mission of her life. She was intelligent, virtuous and pious lady who had immense influence not only on the masses but also on the kings and the business-magnates of her times. People had great regard for her and used to take her advice even in their private matters. She also indulged in politics of her times and used her good offices to settle amicably political tangles and matrimonial alliances. It is said that once she had gone to the Cola king for arranging the marriage of the daughter of a business-magnate named Pari.

Auvaiyar is said to be a renowned poetess of her times. It was considered to be a great privilege and honour to hear a few words of

praise from this gentle lady. Although Auvai moved in the society of all sorts of persons it were only the virtuous, kind hearted, brave, benevolent, wise and scholarly persons who could prominently figure in her compositions. Cowards, misers, and idiots were hardly to get her favour.

The selfless social service rendered by this noble lady and her moral teachings have inspired posterity. The modern Tamil dramatist Sri T. K. Shannmukham has enacted various events of her life in his dramas. Not only this, he has felt honoured by suffixing 'Auvai' to his name.

It would be of interest to learn that even this day Jaina ladies in the countryside in Tamilnadu are addressed as Avai which appears to be a mutilated form of 'Auvai' and a Tamil synonym of Sanskrit word 'Arya'. Generally in order to pay respect to elderly ladies Tamilians call them Auvai. In the Tamil-Hindi lexicon edited by Pt. Harihar Sharma and published by the Dakshin Bharat Hindi Prachar Sabha, Madras, the meanings of the word Auvai are given as 'mother', and 'a Jaina nun'.

The name *Attichchudi* of the ethical composition of the Tamil poetess Auvaiya reminds one of the *Cūrṇi* texts which occupy an important place in the Jaina sacred literature. The above pieces of information lead one to conclude that the work *Attichchudi* which contains verses on moral code of conduct and practical way of life was composed by Auvaiya who was probably a Jaina nun. Her genius and ability as poetess are evident from her work. She lived some 2,000 years ago and had a long age. She might be the princess of the Tamil folk-lore or the eldest of the four sisters of Saint Thiruvalluvar whose great composition *Thirukural* is also held in high esteem by the Jainas.



Pictures 1—4

Jaina Architecture on Philately

NARESH KUMAR JAIN

On the 13th of November, 1974, the P & T Department has issued a postage stamp of 25P. in commemoration of 2500th Nirvana Anniversary of Bhagavan Mahavira. The stamp depicts the picture of *Jal Mandir* (Temple in the Lake) at Pavapuri in Bihar, the place where the mortal remains of Bhagavan Mahavira were cremated 2500 years ago (527 B.C.) (picture No. 4). According to tradition a temple was built on the spot by his elder brother, King Nandivardhana. The temple was renovated

many times, last in 1923 when late Punam Chand Sethia of Calcutta covered it thoroughly with marble. The stamp was designed by Sri Benoy Sorcar and printed at India Security Press, Nasik.

Before the release of this stamp, some other stamps of Jaina interest were released at different times. These may be noted as follows:

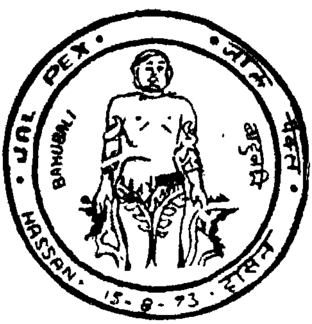
On October 1, 1929, State of Saurastra during the period of Nawab Sir Mahabat Khan Rasul Khan issued a set of eight stamps out of which two stamps depict Junagadh city and Girnar hills (3P. black & blackish green, 3As. black and caramine, S. G. Nos. 49 and 53). Stamps were designed and printed at India Security Press, Nasik (picture 1). Some stamps were over-printed for revenue and official purposes several times. Girnar hills in Junagadh is associated with Neminath, the 22nd Tirthankara.

On May 6, 1935, a set of seven stamps were issued in commemoration of the Silver Jubilee of the regime of King George V. Out of these one stamp of 1½As. denomination depicts the Jaina temple of Calcutta (S.G. No. 243, black and bright violet, printed at India Security Press, Nasik) (picture 2). This is the famous Garden temple with artistic work of glass mirrors and enamel on walls and ceilings and is one of the tourists' attraction of the city. The temple was consecrated to Bhagavan Sitalanatha, the 10th Tirthankara and was built by Rai Budreedas Bahadur, Mookim of Viceroy in the year 1868 A.D.

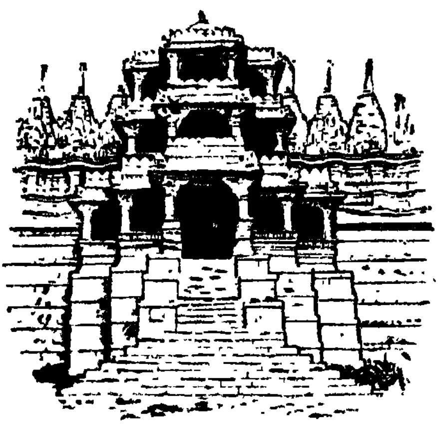
On August 15, 1949, the first definitive set of 16 stamps were issued under Archeological series. The highest valued stamp of the set was of Rs. 15/- which depicted the main temple of Adinatha at Satrunjaya, Palitana, Gujarat (S.G. No. 324, printed at India Security Press, Nasik by offset litho process in brown and claret colour and designed by Sri T. I. Archar & Sri I. M. Das) (picture No. 3). This Adinath temple at Satrunjaya was built in 1668 A.D. and is famous for its architectural designs and carvings.

In the year 1973, Hasan Philatelic Club had organised Jal Cooper Memorial Philatelic Exhibition at Hasan. The cancellation of 'JALPEX' 15.8.73 depicted the picture of Gomotesvara of Sravana Belgola (picture No. 5). This statue was built and consecrated on March 13, 983 A.D. at the instance of premier Camundaraya of the Ganga King Rajamalla (974-984 A.D.), ruler of Talakau (Karnataka). This colossus is famous for its perfect workmanship, proportion and heavenly grace.

And lastly, though a little out of scope, but interesting to know is that F.D. Cover issued on the occasion of 2500th Nirvana Mahotsava of Mahavira on November 13, 1974 also depicted the picture of Ranakpur temple (Rajasthan). The foundation stone of this temple was laid by Rana of Ranakpur on Baisakh Sukla 3, V.S. 1494 (1437 A.D.) and completed it in V.S. 1496 (1439 A.D.) at the cost of Rs. 99 lakhs (picture 6). The temple was built of black stone and is a fine specimen of craftmanship and design.



Picture 5



Picture 6

The Editor, Jain Journal being felicitated on his 50th Birthday He is seen with the National Professor Dr Suniti Kumar Chattopadhyay



From Jain Bhawan Album



Exhibition of Posters on Jaina Religion and Cosmology, Jain Bhawan Library Hall, 1972

Exhibition of Books on Jainology and Photographs of Jaina Architecture and Sculpture, Calcutta Information Centre, 1973





The Radiance of Kevali in Drama

P. C. DAS CUPTA

When a theme conveys its inner or pervading sublimity or aspects of human emotion through virtuosity or moments of deeper impact the life conjures up as a unified experience where the artist, musician or actor achieves a plane of higher realisation. The light or shadow of the wavering flow of life and the silent truth of Time sometimes bear out a new meaning and value within the glow of the unknown. This is for ever a new dimension as the main view-point of the *Nirgrantha* being expressive in the annals of liberation or absolute freedom of soul from bondage. If the gods or enchantresses of Paradise are invoked that is only to highlight the subject concerning the attainment of the knowledge of *Kevala* or the perception of *Pudgala-Sūnyatā* through meditations and *Aparigraha*. Such stories are often replete with finest elements of poetical value and what is loveable or transcendental. A repertoire of stage versions of some Jaina legends having superb dramatic interest and unity as composed by Sri Ganesh Lalwani has opened a new vista in this direction without diverting from the original spirit of the ancient texts. These plays have dealt upon symbolic moments and the realisation of eternal perceptions in an atmosphere of music and a subtle and fitting manoeuvre of the stage. Thus, the entire repertoire of drama on stage reveals an ascent

of soul across a dale of lyrical sensitivity vibrant with the lilting tune of unrequited love, quest or renunciation. The world of mortals has its pathos awaiting the light of knowledge. All doubts will be ultimately dispelled by the radiant teachings of the *Kevalī*. It is the *Arhat* who is beyond the dimension of pleasure and grief. The dialogue, the songs, the music and the light and shadow during performance have all contributed dimensions and pigments to the murals of human life through its ascent to the Infinite, the moment of absolute realisation or fulfilment. The pieces of drama are sometimes themetically comparable to lyrical operettes so far they consist of works entitled *Namo Pemacandimāya*, *Sthūlabhadra*, *Rohineya*, *Chandanbālā* and *Sramaṇa Udāyī*. These were all staged at different venues in Calcutta in a period from February, 1974 to March, 1975. Each of these will appear as a gem for its sublimity and depth of understanding. The enactment of these plays by young students or the newly initiated will not fail to convey the main import of the experience of the *Nirgrantha* even if it be the allegory of detachment in the soul itself. A cute robber Rohineya feels the echo of the teachings of Mahavira, the charming *danseuse* Kosha of Pataliputra moves to tears for the detachment of young Sthulabhadra who was the only one she actually loved, and the innocent princess Chandanbala ultimately sees the light in a dark dungeon of a jealous house-wife at Kausambi due to the approach of Mahavira in the time-worn path of the city.

Namo Pemacandimāya, which is a dance-drama unfolds with the virtuosity and tenderness of an artist a saga of non-violence and meditation, the miracle of the life of Parsvanatha. It has been translated into Hindi by Sri Prabhakar Upadhyay. The story covers the main theme and denouement of a legend describing the attainment of the Supreme Knowledge by the 23rd *Tīrthankara* in a perspective referring to his previous birth. A summery of the legend is as follows:

In the previous birth Parsva as Marubhuti was the younger brother of Kamatha, a royal official of high rank. Indulging in passion, as it were, Kamatha took away the wife of his younger brother. Being scandalized by justice Kamatha killed even the forgiving Marubhuti. Reborn to be an ascetic Kamatha practised hard penance and worshipped fire. Marubhuti reborn as prince Parsva challenged his ritual and told that actually Kamatha (now Katha) was burning two snakes and thereby causing violence. The challenge was taken by Katha who was ultimately humiliated when two snakes were rescued from a burning log. By releasing the snakes from the burning wood Parsva manifested the supreme glory of *Ahimsā* commending abstention from killing or hurting. After this event the snakes became divinities and found place in the celestial

world as Dharanendra and his consort Padmavati. Kamatha was also transformed as the god of clouds Meghamali. During the final meditation of Parsva in the Asramapada Park Meghamali sent torrential rains to detract his concentration. In the heaven Padmavati was anxious to see the great prince, now a sage almost drowned by the deluge. But, Dharanendra was not worried since he had full faith in the spiritual majesty of the *Tīrthankara*. He spread his divine hood as an umbrella over the head of Parsva and ultimately the deluge vanished away before an eternal achievement, the final conquest of soul. The prince has become a *Kevali* to whom the time, space and all conditioned things have no more any value. It is the saga of ultimate liberation.

This dance-drama was shown in Star Theatre in Calcutta on 6th January, 1974. It was staged by the girl students of Jain Siksalaya with a sincerity and ardour bordering on an appeal faithfully transcendental and emotive. Among the dramatic personae the names of Sm. Naina Jain as Parsvakumar, Sm. Mridula Baral as Kamatha and Meghamali, Sm. Ramdulari Chandgothia as Dharanendra and Sm. Sarika Nahata as Padmavati obviously deserve to be mentioned. The dance-ensemble of the opera, particularly the performance of the heavenly dancers, the *Digānganās* is worthy of an appreciation and applause for the rhythm produced by the enticing tenderness and insisting modulations of the young ballerinas as fitting of the occasion. This graceful dance by sylphs in heaven was performed by Sm. Prabha Khater, Sm. Lila Bachhawat, Sm. Bhagavati Golecha and Sm. Kabul Soni. The dance of the *Nāgakanyās* also brought about entirely a mythological atmosphere. This fascinating cast consisted of Sm. Bina Jain, Sm. Sulochana Bachhawat, Sm. Padma Saraogi, Sm. Manju Bachhawat, Sm. Renu Arora and Sm. Chameli Surana. The *Nāgakanyās* envisaged a symbolic grace which often epitomises an elegant beauty in Indian art. The poems of the play were given the lilting and melodious forms of song by Sri Baijnath Sharma, a vocalist of real promise for his sensitive compositions.

With the same zeal and purity as in the story of Parsvanatha the drama *Sthūlābhadra* has sketched out the enlightenment and unshaken meditation of a young lover, a citizen of Pataliputra. The legend of Sthulabhadra has a melody of renunciation which is poignant with the contrast between love and physical attachment on the one hand, and the eternal freedom on the other. The whole play as rendered by Sri Lalwani has emerged with its elements as an extremely lyrical piece where the conflicts of life and yearnings bring out pathos before the majesty of a victorious soul. The yearning of Kosha and the passion of Simhanandi

seem to be of earthly import unlike the promising and distant landscape of the true knowledge earned by Sthulabhadra. Actually, this might be an appropriate subject for Goethe or Hoffmann.

The story of Sthulabhadra goes back to the early days of Pataliputra the famous capital of Magadha. It relates how Sthulabhadra a young citizen of Pataliputra, whose father, a minister, was executed by the King, became a Jaina *Sramaṇa*. During his period of training he declared to his teacher his intention to pass away the period *Cāturmāsya* meditating in the dance-hall of Kosha, the eminent *danseuse* of Pataliputra whom he once loved so much. Though others derided him for this strange decision and doubted his chastity, the young mendicant went to the house of Kosha and fulfilled his promise. All the charms and tears of Kosha could not detract him from his calm detachment and meditation. While Sthulabhadra easily passed the ordeal of passion to the grief of Kosha who wept for her unrequited love, his compatriots, the other *Sramaṇas* braved either a lion, or a serpent or a dry well during the same *Cāturmāsya*. One of them, Simhanandı was outwardly jealous of the blessings and attention shown to him by the *Ācārya* and challenged to simulate him with a greater zest. But in actual situation Simhanandi felt an uncontrollable passion for the lady who once led a life of pomp and luxury. All the charms of Kosha inflamed his desire and even he took much hardship to win her. When as conditioned by her for fulfilment of his desire he brought a precious bejewelled wrapper from Nepal, Kosha tore it to pieces and thereby revealed the inner truth of life which is above the illusion of senses. Simhanandi was again restored to the path of perfection and knowledge.

The drama entitled *Sthūlabhadra* was originally composed as a narrative in Bengali and was incorporated in his book *Atimukta* by Sri Lalwani*. The drama was later on composed by him. It was translated into Hindi by Sri Bhagawandas Vyas. This was staged in Birla Kalamandir during the annual social of the Murshidabad Sangh and in Rabindra Sadan, Calcutta in 1974. The drama with musical accompaniments and a dance repertoire was also enacted in a pavilion outside Rabindra Sadan on 30th December, 1974. The stage-version of *Sthūlabhadra* was last enacted in Birla Kalamandir on 30th March, 1975. Directed by Sri Kanti Srimal the drama has revived the glow of a tradition. The lights and sets, the dress and make-up, the sound and music have all contributed to an aesthetic finesse and a legendary atmosphere. It is the

* Published from Jain Bhavan, Calcutta, in 1971.

radiance of an ultimate truth which pervades the allegory of a renunciation which finds a perspective in the love of a woman and her cherished memory. In fact, the role of Kosha by Sm. Monica Nahar and that of Sthulabhadra by Sri Jyoti Kuthari as seen in Birla Kalamandir achieved a height of histrionics and a subtle art. On the other hand, the role of Sri Kantilal Srimal and that of Sri Naresh Sipani as the *Ācārya* and Simhanandi respectively have imbued the drama with the due feeling and reality. The acting of the latter as the rival of Sthulabhadra has conveyed a pitiable torment of desire and the temporary poignancy of a lost monkhood. He has depicted how precarious is the path leading to the golden throne of the *Arhat*. Perhaps, the most luminous gem of the drama is the role of Kosha, the charming dancer of Pataliputra. Sm. Monica Nahar has enlivened the role to the surprise and delight of the audience and for fleeting moments it appeared that, she was none other than Kosha herself with all her beguiling grace ultimately dedicated as the sweetest blossom to the glory of the emancipated. With her youthful charm and sensitivity Sm. Nahar has inspired the theme putting in relief the complete detachment of Sthulabhadra. Her dance in the opening scene revealed a promise of form achieving a brilliance and a graceful dimension by modulations. Evincing her hidden charm, as it appears, Kosha can evoke the poet in audience. A cloud of coiffure, the dark eyes, and the rythm of the soft feet are capable of kindling the flame of longing as it happened in Pataliputra many centuries ago. The last scene when Kosha tears down the bejewelled rug from Nepal before an awe-struck Simhanandi the opera has achieved a height and denouement which should remain memorable. The dramatic value of *Sthūlabhadra* is indeed of a high order.

The role of the young *Sramaṇa* Sthulabhadra played by Sri Jyoti Kuthari is of exceptional merit. Sri Kuthari has given a version of great artistry. He has with sincerity reflected the inner glory of a youth as often met with in the Brahmanical, Jaina and Buddhist texts and which have found a contemplative expression at Ajanta and Bagh.

The play entitled *Rohineya* diverts from the main-stream of Jaina allegories of religio-ethical order as it deals with a thief who was ultimately released from desire by an exposition given by Vardhamana which he had the opportunity to hear unintentionally. Of course, the conversion of a thief or a brigand has sometimes been the subject of various scriptures connected with other religions. But, what seems to be attractive in the episode is the wit and intelligence of Rohineya, the thief. The drama was enacted for two days on 5th and 7th April, 1974 in Mahajati Sadan, Calcutta, by the students of Jain Siksalaya. It was

staged on 5th April on the occasion of the Mahavir Jayanti. This was again performed under the auspices of the Digambar Sammelan on 7th April, 1974. It won the First Prize in a competition. Rohineya was translated into Hindi from Bengali by Sm. Rajkumari Begani. Similarly, she also translated the other two dramas entitled *Chandanbālā* and *Sramaṇa Udāyī*.

The locale of this story is Rajagriha in Magadha where a thief named Rohineya used to steal treasures with magical accessories which made him invisible and capable in flying by air. Hotly pursued by guards for once Rohineya was unable to put up his magic and by chance came near a congregation presided over by the Teacher Mahavira. Since he was instructed by his father to never hear the sermons of the *Jina* he closed his ears by his fingers. But, for a moment when he put out his fingers from his ears to extricate a thorn from his foot he heard the voice of Mahavira referring to the traits of the gods viz., they do not touch the ground, their garlands never wither and they have no shadow. Though unwillingly heard, this was imprinted in the mind of Rohineya, the invisible man. Eventually, he was caught by the guards for interrogations by prince Abhayakumara, the son of Bimbisara. When Rohineya repeatedly denied the guilt and told that during the chase he was going to visit the *Jina*, the prince without believing him used a psychological implement by simulating the atmosphere of Paradise where he was asked by gods to relate his deeds. The thief was equal to the occasion and he immediately understood that all was artificial as the divinities and *Apsarās* stood touching the floor and they had shadows as mortals. So Rohineya did not confess and prince Abhayakumara had no other alternative than to let him scot free. At this moment the thought of the supreme understanding of Mahavira showed him a new horizon. Only a few words uttered by him saved his life and honour ! Rohineya came to the Truth and fell to the feet of Mahavira. He voluntarily confessed his guilt to Abhayakumara, returned the stolen treasures and became a recluse for life. Thus, the soul was purified when all appeared to be lost. This is a horizon away from the mortal view of punishment. The flight is above the themes of H. G. Wells (*Invisible Man*) and Dostoesvsky (*Crime and Punishment*). Such a tale resounds with the mystic voice of universal love and the glory of eternal life like distant breakers of a sea beyond the landscape of Time and physical consciousness.

Among the *dramatic personae* who gave an exposition of the legend much praise is deserved by Kumari Nisha Dikshit who acted as Rohineya not only for her ebullience and confidence, but also for her stimulating approach to the theme. Her acting has brought about a glimpse of the

cunning wit of a thief and the ultimate revelation involved. The roles of Kumari Sayar Choraria and Kumari Suman Lodha respectively as King Bimbisara and Prince Abhayakumara were faithful to the occasion in its perspective. The ballet of the *Devāṅganās* in the make-believe Paradise was indeed a charming performance displaying as if a smooth rhythm and an insisting grace. This will give a deserving credit to young school-girls Sm. Padma Saraogi, Sm. Sulochana Bachhawat, Sm. Manju Bachhawat, Sm. Renu Arora, Sm. Kabita Mehrotra, Sm. Chandrakala Bachhawat and Sm. Usha Daga.

Chandanbālā is a tale vibrant with pathos and the final blessings of Mahavira which pervaded as divine utterances, a grandeur unseen but felt. The presence of the *Jina* had the calm of infinite mercy and peace.

The episode relates the pangs of Chandanbala, the young princess of Champa imprisoned during a war. She was subsequently rescued by Dhanya Seth, a pious merchant of Kausambi who bought her in a slave-market to protect her as his own daughter. The wife of the merchant eventually became extremely jealous of her great beauty and accomplishment. While her identity remained unknown, the sincere affection and kindness of Dhanya Seth towards the young refugee were misunderstood. One day, when the merchant was leaving the house for a journey Chandanbala came and, as became of a daughter to her father during a farewell, wanted to wash his feet by her own hands. Very reluctantly, the aged merchant agreed and with filial affection put away a few strands of her beautiful tresses from being wetted by the water which Chandanbala brought in a sparkling basin. This minor event inflamed the burning ember of jealousy within the wife of Dhanya. In the absence of her husband who was least suspicious about the position, as an epitome of cruelty she had her head shaved and thrown in a dark dungeon enshackled with iron chains. Without supplying food it was intended that, she would starve to death. After a few days when Dhanya returned he was struck with the loneliness and gloom in his house. After a severe interrogation when he learnt the truth first he immediately opened the door of the dark chamber and then he rushed for food and a blacksmith to release her of the iron chains. In her extremely weak state when the innocent princess was thinking to take food she heard voices and praises with the approach of Mahavira. She took the food and ran to the Lord to give her that only offering. She was consoled and protected. A victim of fate, ultimately Chandanbala entered into the realm of eternal peace due to the blessings and the presence of the Lord.

This play has attained a height of sublimity for its contents, especially the portrayal of innocence in its journey through vicissitudes till the

approach of the Lord of Mercy. Chandanbala epitomises a sweet womanhood radiating nothing short of honesty and loveliness. So much sincerity when brought to surveillance under a brutish envy will draw tears from the audience. It is the muddy cliff which watches the stream of glory and freedom. Among the school-girls taking part in the drama special mention may be made of the names of Sm. Chameli Surana and Sm. Sayar Choraria who respectively acted as Chandanbala and Dhanya Seth. The role of the servant played by Sm. Sabita Bothra was also impressive though its scope was for a short moment. Sm. Chameli Surana performed extremely well in the last scene when devotees made their acclamations to Mahavira. That is the scene, where Chandanbala saw the light even in the gloom of the dungeon. The moment when she made her exit with the simple tray for dedication guided as it were by the beacon of faith the entire episode achieves a dimension of transcendental beatitude where the presence of the Lord is a mystic reality. What could also be the subject of a poetry or the motive of art now turns to be a ballad of quest for the final knowledge and perception which can only undo the bondage of the mortal world.

The fifth drama *Sramaṇa Udāyi* is another episode which displays the purity of human soul in its hidden strength and faith. Sometimes a simple woman in the village can understand a truth uncomprehended by those glittering with the tinsel of short-lived power. The tale of *Sramaṇa Udāyī* was first published as a story in Bengali language by Sri Ganesh Lalwani in his book *Atimukta*. Later on, this was composed as a drama by the same writer.

The story relates the accounts of a king who was so much moved by the Teachings of Mahavira that he entered into Jaina faith and became a *Sramaṇa*. After attaining the glory of knowledge he took permission of the *Jina* to return to his former kingdom for propagation of the Law of the *Nirgrantha*. When the new ruler learnt about his intention he was over-joyed in the beginning and instructed his officials and subjects to give him an appropriate reception. The nation was happy to the brim to know about the return of the *Rājarṣi*. When all preparations were in progress a wicked conspirator whispered his doubts to the successor of Udayi regarding the proposed itinerary. He expressed his conviction that the real design of the former sovereign was to regain his throne. Otherwise, why he would abandon the association of a *Jina* like Mahavira? The sense of inferiority augmented the jealousy and fear in the new-ruler who immediately countermanded his orders for reception. It was proclaimed hereon that any person who would give food or shelter



Prince Parsva revealing truth to Kamatha while the latter is performing a ritual of Fire —Namo Pemacandimaya



Grateful serpents performing dance after being rescued from a burning log —Namo Pemacandimaya



Diganganas performing a ballet in honour of Prince Parsva.
—Namo Pemacandimaya



Dharanendra and Padmavati in Paradise. —Namo Pemacandimaya



Kosha trying to put her charm on young Sthulabhadra, her lover before his renunciation. —Sthulabhadra



Sthulabhadra announcing before the Acarya and other Sramanas his intention to meditate in the dance-hall of Kosha —Sthulabhadra



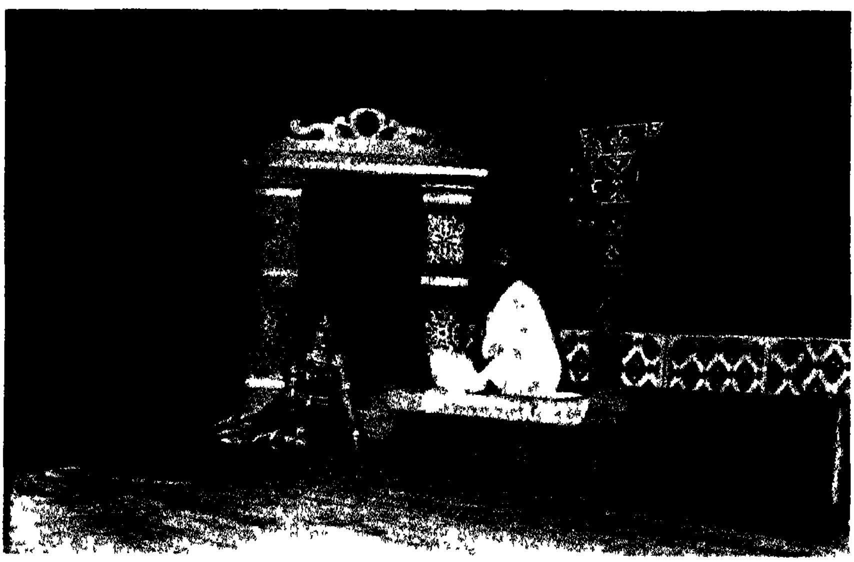
A challenge of womanhood. Kosha and Sthulabhadra —Sthulabhadra



Disappointment of Kosha. —Sthulabhadra



Kosha dancing to detract Sthulabhadra from the chastity of his deep meditation —Sthulabhadra



The unrequited love of Kosha before the grandeur of Sramana Sthulabhadra —Sthulabhadra



The moment of disillusionment and truth Kosha is tearing down a bejewelled wrapper, the gift of jealous Simhanandi —Sthulabhadra



Audience viewing at the performance of Sthulabhadra in the Pavilion



Prince Abhaya and Rohineya. —Rohineya



Rohineya, the thief, portraying a conflict of soul —Rohineya



Dhanya Seth exuding all kindness and dignity in the presence of his envious wife. —Chandanbala



Chandanbala approaching to pay respect to her fatherly protector. —Chandanbala



Moral virue rebels against a mean proclamation of the king. —Sramana Udayi

to Udayi would be severely punished. Consequently, when *Sramaṇa* Udayi came to the country all avoided him nowhere there being any kind of reception. It appeared as if the former king, the mighty one the other day, was now a stranger to his people. Without being touched by the indifference he trudged beyond the city in the midday of hot summer and came to the doors of a simple cottage occupied by a poor potter and his wife. The stranger was gradually recognised. While the husband was anxious to shut the doors fearing the order of the king, the wife immediately took up courage and denounced the proclamation which manifested sin and ingratitude. A *Sramaṇa* as he was, he should be well-received and venerated. The outspoken wife was fully conscious of the ethics of the situation and she exhorted her timid husband by telling that if the reigning king burnt their cottage he could do that for smearing his royal person with cinder and if he took away their only possession, the ass, was at liberty to do that for a ride. At length, the potter found the courage needed for his joy unbounded and the simple hut gleamed with the grace of Udayi's presence. No more a crowned ruler, he was, now a king of kings in the meaning of the bliss of soul. His detachment brought about the light of Paradise.

The play was enacted in Mahajati Sadan, Calcutta, on 7th January, 1975. The stage version of *Sramaṇa Udāyī* is in tune with the sublimity of Jaina annals as noted above. In all the plays the dedication of soul commands the subject and recounts the epic of freedom and quest amidst human doubts and conflicts. Often the Truth is understood by an individual who was, as it were, a recipient of message from the unseen shrine of knowledge. The role of the peasant wife played by Sm. Kabita Mehrotra created an authentic mood in conformity with the atmosphere of the drama in its supreme moment when the audience will intimately feel the ordeal of soul and heart. Her acting before Sm. Manjula Parekh, the potter, and Sm. Sayar Choraria, as *Sramaṇa* Udayi brought out conviction and a fitting grace as the ultimate response of conviction. While the role of the eluding potter and that of the *Rājarṣi* were performed with sincerity, the acting of Sm. Mehrotra will remain memorable as a resonance of human glory. The allegory of the drama in all respects goes beyond time and space.

The repertoire of plays composed by Sri Ganesh Lalwani has revealed some of the treasures of the Jaina literature which have a universal appeal and import. Apart from *Sthūlabhadra* the rest of the plays were skilfully directed by Sm. Durga Vyas. The performances scintillated with the dance numbers directed by Sri Yogendra Narayan. The contribution of Sm. Rajkumari Begani and Sri Rajen Sharma constantly in dramatisation and art-work is invaluable in every respect of the charm and

appeal involved. In every aspect either there is an impress of talent and a subtle artistry or the promise of human greatness. The trudging life along the landscape of doubts and conflicts has been enlightened and immortalised under the eternal radiance of the *Kevali*. Each composition will appear rich and assuring to the pilgrim of the dramatic art.

Apart from the sublimity of the themes the characterisation of Chandanbala will bring forward the effect of a mystic yearning not very unlike the feeling expressed in *Ode To A Nightingale* by Keats.

> "Thou wast not born of death immortal bird !
> No hungry generations tread thee down;
> The voice I hear this passing night was heard
> In ancient days by emperor and clown;
> Perhaps the self-same song that found a path
> Through the sad heart of Ruth, when sick for home
> She stood in tears amid the alien corn."

CORRESPONDENCE

Sir, *Jain Journal* No. IX 3 for Jan 1975 is before me. Some articles included in it are really praise-worthy. 'Beginning of Jaina Iconography' of U.P. Shah is one of them. The author has ably hit upon the sources that are responsible for testifying the beginning of Jaina iconography. But all the issues regarding Jaina iconography that he has raised in a limited space of the article could not be dealt with in an appreciable detail, viz., the origin of *lāñchanas* or cognizances of Jinas, historicity of previous Tirthankaras, connecting link of symbol or totem-worship of pre-historic period and the idol-worship of the later age, etc. I am sure, the learned author will produce some authentic work on these lines in his later publications.

Now to the article 'Mahavira's Theory of Samatva-yoga: A Psycho-analytical Approach' by Sri Sagarmal Jain. The title of the article, vis-a-vis its contents is very much misleading. After reading the whole article we could find out nowhere the approach which may be called psycho-analytical. Psycho-analysis, as a matter of fact, is a philosophy of the depth in personality as well as a technique to uncover the contents of the depth devised by Sigmund Freud and his associates in the recent past. The philosophy of psycho-analysis was shaped from two angles of vision i.e., topographical and dynamic. From topographical angle of vision the psycho-biologic organism is poised in conscious, sub-conscious and unconscious levels; whereas from dynamic angle it is poised as Id, Ego and Super-ego functions, both tripartite in nature and form. Now it was needed to be exposed how the Jaina theory of soul, or rather total organism, is parred with the functions of the organism as professed by the psycho-analyst? How the complex-formation and its due cathaxis are very much at par with the Jaina theory of karman—its *āsrava*, *bandha* and *nirjarā*? There is a wonderful similarity between the two if cautiously envisaged in the realms of the implications of the two theories. But the author could not find out any point of the sort.

Psycho-analysis as a technique is a wonderful discovery of the modern psychology. Psycho-analysts have devised definite tests to diagnose the workings of the unconscious depth, e.g., T.A.T., Rorchach's I.B.T., S.A.T. and so many others through which we may objectively reach upto the unconscious contents of the depth. Methods have been devised to make cathaxis of the pent up complexes by free association, restrained association, psycho-drama and other sublimatory methods. Now against this psycho-analytical back-ground we might have expected from our author, as to how the theory of *Samatva-yoga* is competent to diagnose and treat the ills of the unconscious personality? What is precisely the technique of *Samatva-yoga* to uncover and regularize the contents of the depth, so that the equilibrium of mind may be achieved? If the author has made a little creative effort in this direction, he might have discovered so many clues of this nature. *Tapasyā* is a great technique singularly devised by the Jainas, to regularize and speed up the process of *nirjarā* leading towards the perfect equilibrium of mind, not only so, the complete unfoldment of hard potentialities of life. *Tapasyā* is poised at spiritual, mental, emotional, physical and social levels simultaneously. Hence the *Samatva-yoga* of the Jainas not only subsumes in its bosom the achievements of psycho-analysis but also the achievements of psychic research, a later modification of the psycho-analysis under the purview of para-psychology. Thus the author has left the glaring lapses in his writing. He has un-necessarily incorporated in the end the Darwinian hypothesis of evolution. To scale out the hypothesis of Darwin is a separate topic worth-attempting. But to include it here is to make the whole affair hotch-potch. Yours etc.

Dated Lucknow 7th March 1975 Dr. Pradyumna Kumar Jain

BOOK REVIEW

I

Bharatiya Jnanpith Publications on the occasion of the 2500th Nirvana Anniversary of Bhagavan Mahavira :

1. JAINA ART AND ARCHITECTURE Vol. I : ed. by A. Ghosh : New Delhi, 1974 : Pages xix+203, Plates 126 : Price Rs. 550.00 for the complete set of three volumes.

2. BHARATKE DIGAMBAR JAIN TIRTH Vol. I: ed. by Balabhadra Jain : Bharatvarsiya Digambar Jain Tirthksetra Committee, Bombay, 1974 : produced by Bharatiya Jnanpith : Pages 23+255, Plates 84 : Price Rs. 30.00.

3. VIR VARDHAMAN CARIT of Sakalakirti : ed & translated by Hiralal Jain : New Delhi, 1974 : Pages iii+23+255 . Price Rs. 19.00.

4. SIRIVALA CARIU of Narasena Deva : ed & translated by Devendra Kumar Jain : New Delhi, 1974 : Pages 9+46+112 : Price Rs. 12.00.

5. VIRA JININDA CARIU of Mahakavi Puspadanta : ed by Hiralal Jain : New Delhi, 1974 : Pages 85+143 : Price Rs. 10.00.

6. JAINA LITERATURE IN TAMIL : A. CHAKRAVARTI : New Delhi, 1974 : Pages xxii+232 : Price Rs. 20.00.

7. BHARATIYA SRSTIVIDYA : Prakash : New Delhi, 1974 : Pages 13+244 : Price Rs. 20.00.

8. MAHAVIRA, HIS TIMES AND HIS PHILOSOPHY OF LIFE : Hiralal Jain & A. N. Upadhye : New Delhi, 1974 : Pages 60 : Price Rs. 3.00.

9. MAHAVIR-YUG AUR JIVAN DARSHAN : Hiralal Jain & A. N. Upadhye : New Delhi, 1974 : Pages 57 : Price Rs. 2.50.

10. KATHAKOSA of Prabhacandra : ed by A. N. Upadhye : New Delhi, 1974 : Pages 37+172 : Price Rs. 7.00.

1. *Jaina Art and Architecture*, of which two more volumes will be added later, is a massive production that will remain unrivalled for years to come. A work by innumerable scholars and archaeologists, this may be regarded as a standard work on the subject which has been completed with great patience and competence. The first volume, which is under review, provides the necessary background and tradition, the expansion of Jainism and the ethical background and then goes into monuments and sculptures belonging to the period from 300 B.C. through 1000 A.D. The coverage is whole India. It will be found that during this period, Jainism has spread all over the country, including the Deccan and the West Coast. The subsequent volumes will contain monuments and sculpture from 1000 A.D. through 1800 A.D., painting, mural and miniature, chapters on Jaina antiquities in museums, miscellaneous items, a glossary of technical terms and a complete index for all the volumes.

Really speaking, the Mohenjodaro-Harappan period apart, Jaina art is not separate from Indian art, except that it depicts the themes of Jaina mythology. In the rest. it has followed the contemporary style of the region in which the art form was created. The volume under review gives the impression for the first time as to how vast is the contribution of Jaina mythology in the evolution of Indian art. Jnanpith's selection of Sri A. Ghosh, a former Director-General of the Archaeological Survey of India, has been admirable, since a not more competent person could have been found to fulfil this enormous duty. The choice of illustrations is not only excellent but also exhaustive.

2. *Bhāratke Digambar Jain Tirth* Vol I should be of great interest to tourists and Jaina pilgrims to Uttar Pradesh, including the State of



Sahu Shanti Prasad Jain presenting a copy of Jaina Art and Architecture for release to Mrs. Indira Gandhi, Prime Minister of India.

Delhi and also the Punjab. Other volumes in the series have been planned as follows :

Vol II Bihar, Bengal & Orissa
Vol III Madhya Pradesh
Vol IV Rajasthan, Gujarat & Maharastra
Vol V South India

Highlights about each holy place are location and approach, its importance, its history, architecture, images, popular stories, important festivals and public organisations working there. When complete, this will be a useful guide to the Digambara Jaina holy places in India.

3. *Vīr Vardhamān Carit* by Bhattaraka Sakalakirti is considered to be an important text of the Digambara source on the life of Bhagavan Mahavira. Written in the 15th century A.D. in Sanskrit *śloka*, the text has 19 chapters or what has been called *adhikāras*, of which the first six deal with his previous births. Sakalakirti's verses are readable and intelligible and a competent Hindi translation has been made by

Pt. Hiralal Jain. The book lovers will be delighted at this 15th century version of the life and doctrines of Bhagavan Mahavira.

4. *Sirivāla Cariu* is a 16th century epic by Narasena Deva written in Apabhramsa. The principal characters of this epic, Sripala and Mayana Sundari are too well-known in Jaina literature and have figured at many a place. The epic has two chapters. The first chapter describes at length the character of the hero. Taken as a whole, it is a picture of the ups and downs of human life which are the outcome of *karma*, both good and bad. The poet has described this in the life of Sripala with exceptional dexterity.

5. *Vīra Jininda Cariu* by the great poet Puspadanta is the life of Mahavira in the Apabhramsa and enjoys the status of being a *Mahā-purāṇa*. In fact, this is the earliest work in Apabhramsa dealing with the fascinating theme of the life of Bhagavan Mahavira. It was composed during the reign of the Rastrakuta king, Krsnaraja III which will be somewhere near Saka 887 or 965. Pt. Hiralal Jain has translated it in Hindi prose.

6. *Jaina Literature in Tamil* by the late Prof. A Chakravarti is a very useful reprint of his celebrated work which first appeared in 1941, and now with Introduction, Footnotes, Appendix and Index by K. V. Ramesh. Among later Indian languages, Tamil has a rich literature on Jainism. It includes things widely apart, *kāvyas* and *mahākāvyas, purāṇas,* didactic and devotional poems, lyrics, tales, romances and allegories, works on logic, dialectics, ethics, politics, grammar, poetics, prosody, lexicon and medicine. The readers of this reprinted text get a bird's eye view of the entire Jaina literature in Tamil.

7. *Bhāratīya Sṛṣtividyā* is a comparative study about creation based on the Jaina, Buddhist and Hindu sources, separately considered. The author has something to say on evolution as well.

8-9. *Mahavira, His times and His Philosophy of Life*, in Hindi as well as English, is a concise Digambara version of Mahavira's life. Highlights of the work are the date of his *nirvāṇa*, the place of his birth, the place of his penances, the place of omniscience, the place of first sermon and place of *nirvāṇa*.

10. *Kathākoṣa* by Prabhacandra is an 11th century production in Sanskrit prose. It contains short stories to illustrate *jñāna, darśana, cāritra* and *tapah* which are important in Jaina life. A simultaneous Hindi translation would have made the text more widely read.

II

Jain Visva Bharati Publications on the occasion of the 2500th Nirvana Anniversary of Bhagavan Mahavira :

1. ANGA SUTTANI Vol. I (*Āyāro-Sūyagaḍo-Ṭhāṇam-Samavāo*) : ed by Muni Nathmal : Ladnun, 1974 : Pages 98+954+51 : Price Rs. 85.00.

2. ANGA SUTTANI Vol II (*Bhagavaī*) : ed by Muni Nathmal : Ladnun, 1974 : Pages 56+1048+46 : Price Rs. 90.00.

3. ANGA SUTTANI Vol III (*Nāyādhammakahāo-Uvāsagdasāo-Antagaḍa dasāo-Aṇuttarovavāiyadasāyo–Paṇhāvāgaraṇāim-Vivāgasuyaṁ*) : ed by Muni Nathmal : Ladnun, 1974 : Pages 55+813+48. Price Rs. 80.00.

4. AYARO : ed by Muni Nathmal : Ladnun, 1974 : Pages 26+359 : Price Rs. 30.00.

5. DASAVEALIYAM : ed by Muni Nathmal : Ladnun, 1974 : Pages 48+579 : Price Rs. 85.00.

6. DASAVEALIYAM : Ladnun, 1974 : Pages 100 : Price Re. 1.00.

7. DASAVAIKALIK, UTTARADHYAYAN : ed & translated by Muni Nathmal : Ladnun, 1974 : Pages ja+267 : Price Rs. 15.00.

8. BHARAT-BAHUBALI MAHAKAVYAM : ed & translated by Muni Dulaharaj : Ladnun, 1974 : Pages 28+516 : Price Rs. 30.00.

9. BHAGAVAN MAHAVIR : Acarya Tulasi : Ladnun, 1974 : Pages 16+140 : Price Rs. 5.00.

10. SRAMAN MAHAVIR : Muni Nathmal : Ladnun, 1974 : Pages 16+360 : Price Rs. 16.00.

11. SATYAKI KHOJ ANEKANTKE ALOKME : Muni Nathmal : Ladnun, 1974 : Page 160 : Price Rs. 5.00.

12. KING BIMBISARA AND AJATASATRU IN THE AGE OF MAHAVIRA & BUDDHA : Muni Nagraj, English translation by Muni Mahendra Kumar 'Dvitiya' : Ladnun 1974 : Pages viii+90 : Price Rs. 7.00.

1-3. *Anga Suttāni* in 3 volumes is a worthwhile publication in so far as it has, brought together 11 *Anga Sūtras* of the Svetambara Jainas. As the Svetambaras believe that all the traditional knowledge has survived through the ravages of time, except one, the 12th *Anga Sūtra*, to this day, these eleven *Angas* are revered and accepted as the most authoritative texts. The learned editor has done a good job in presenting the *Anga Sūtras*, all together in three nicely printed volumes, and this must be deemed as a great work done on the occasion of the 2500th Nirvana Anniversary of Bhagavan Mahavira.

4. As the name indicates, *Āyāro*, is one of the earliest, perhaps the earliest, text on the conduct of monks, which in itself is immensely important. With translators, this has been a popular text and that is perhaps the justification for the present version.

5. *Dasaveāliyam* is the 2nd edition of the *Sūtra* printed a few years back, with Sanskrit translation, Hindi translation, copious notes and comments.

6. *Dasaveāliyam* is a pocket book edition of the *Daśavaikālika Sūtra* in original Prakrit.

7. *Daśavaikālik, Uttarādhyayan,* edited and translated by Muni Nathmal, is a useful text of two *Mūla Sutras* for the Hindi readers. The Hindi rendering is competent.

8. *Bharat-Bāhubalī Mahākāvyam* by Punya Kusala Gani is a 17th century Jaina epic dealing with the story of Bharata and Bahubali, both sons of the first Tirthankara Rsabha, who fought a war for twelve years and then the latter entered into initiation. The theme is not very lengthy but the author has described it over 18 cantos, perhaps to claim for it the status of a great epic. Written in Sanskrit, only two copies of its text are available in a tattered form, with a number of *ślokas* missing. The missing *ślokas* have been supplied by Muni Nathmal, and the translation into Hindi is the work of Muni Dulahraj. The publication is welcome in so far as it preserves a rare text from total extinction.

9-10. *Bhagavān Mahāvīr* by Acarya Tulasi and *Sramaṇ Mahāvīr* by his disciple, Muni Nathmal, purport to be biographies of the 24th Tirthankara of the Jainas. When two writers write on a common theme there is always the risk of the two standing for comparison, and this should have been avoided. Acarya Tulsi's work which is smaller in size was meant for publication by the National Committee for the

Celebration of the 2500th Nirvana Anniversary of Bhagavan Mahavira, which the Committee agreed to do at Bombay but declined later at Indore, so that the book has been issued now under the seal of the Jain Visva Bharati. Written in plain and commonplace Hindi, the book is a delineation of the life of Bhagavan Mahavira. Muni Nathmal's is a bigger work written in flowery Hindi.

11. *Satyaki Khoj Anekantke Ālokme* (Search for Truth in the light of *Anekānta*) by Muni Nathmal is an illustrative text on the *Anekānta* doctrine of the Jainas. *Anekāntavād* is one of the original contributions about the diversity of view-points. This complex doctrine is elaborated here in a readable form.

12. *King Bimbisāra and King Ajātaśatru in the Age of Mahāvīra and Buddha* is the English rendering of a portion of a chapter from *Āgama and Tripiṭaka—Ek Anuśīlan* by Muni Nagraj and translated by Muni Mahendra Kumar 'Dvitiya' and printed in the *Jain Journal*. When plans are afoot for printing the English translation of *Āgama & Tripiṭaka* by the present reviewer in the near future, one wonders what useful purpose has been served by printing one chapter as a separate monograph which, besides, may appear as being out of context.

—K. C. Lalwani

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STATEMENT OF OWNERSHIP

The following is a statement of ownership and other particulars about *Jain Journal* as required under Rule 8 of the Registration of Newspapers (Central) Rules 1956 :

FORM IV

1. PLACE OF PUBLICATION
Jain Bhawan
P-25 Kalakar Street, Calcutta 7
2. PERIODICITY OF ITS PUBLICATION
Quarterly
3. PRINTER'S NAME, NATIONALITY AND ADDRESS
Moti Chand Bhura, Indian
P-25 Kalakar Street, Calcutta 7
4. PUBLISHER'S NAME, NATIONALITY AND ADDRESS
Moti Chand Bhura, Indian
P-25 Kalakar Street, Calcutta 7
5. EDITOR'S NAME, NATIONALITY AND ADDRESS
Ganesh Lalwani, Indian
P-25 Kalakar Street, Calcutta 7
6. NAME AND ADDRESS OF THE OWNER
Jain Bhawan
P-25 Kalakar Street, Calcutta 7

I, Moti Chand Bhura, hereby declare that the particulars given above are true to the best of my knowledge and belief.

(*Sd.*) MOTI CHAND BHURA
Signature of Publisher

April 15, 1975

a quarterly on Jainology

jain journal

JAIN BHAWAN

CALCUTTA

VOL. IX APRIL 1975 NOS. 1-4

May 1974—April 1975

Published by Moti Chand Bhura on behalf of Jain Bhawan from P-25 Kalakar Street and printed by him at The Technical & General Press, 17 Crooked Lane, Calcutta 1.

Editor : Ganesh Lalwani

INDEX

(Numbers in heavy type refer to issues, number in parenthesis to pages)

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He who vieweth all creatures as his own self and seeth them all alike and hath stopped all influx of *karma* and is self restrained incurreth no sin.

—LORD MAHAVIRA

KHARAG SINGH

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of Newspapers for India
under No. R. N. 12121/66.